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and his mother was very careful to avoid holding food over him, as any food that touched his head must be discarded. My informant Victoria inadvertently carried sweet potatoes in her child's hat and was obliged to throw them away because they had come in indirect contact with the child's head. When a child was old enough to marry, his head was no longer sacred.

Modern children have a carefree existence, perhaps not very different from that of old days. They gather near the beach and spend the entire day playing or swimming in the sea. They are particularly fond of riding and are excellent horsemen from an early age. Some of them accompany their parents in shore fishing, and I knew a little girl 11 years old who caught fish with a small spear. Young children help their parents, and many fathers are pleased to rid themselves of all work and to transmit it to their sons.

SECLUSION

Legends tell of girls who were kept in seclusion (*huru*) inside huts so that they might acquire a fair complexion. When they appeared in public later, they aroused great admiration for the whiteness of their skin. According to one popular Easter Island tale, the girl in seclusion was daily washed (*hopu*), deloused (*aruke kutu*), combed (*harihari*), stained (*akui*) with turmeric and red earth, and her clitoris was stretched (*haro matatuu*) so that it would be long and hanging.

Easter Islanders pointed out to me two caves in Poike which were said to have been inhabited by *neru*, boys and girls who were separated according to sex and were secluded by their parents in caves where they lived for years. They were probably of chiefly families and, as in Mangareva, were isolated in order to become white and stout and to manifest by their appearance the distinguished position of their families. Attendants of their own sex cared for them. Their parents brought them food, and it is said that during the smallpox epidemic of 1863 many of the *neru* died of starvation because there was no one left to feed them. They lived in idleness and allowed their nails to grow long. It may be recalled that the wooden hand, purchased by G. Forster (83, vol. 1, pp. 582-583) on Easter Island and given by him to the British Museum has long nails, thus proving the accuracy of at least part of the tradition. The *neru* sometimes appeared at feasts but stayed a little apart from other people. The fact that the secluded boys and girls lived in chastity induced the natives of later times to translate the word *neru* as virgin, nun, or wonien observing celibacy. The following songs refer to the *neru*:

Ka huru koe, neru e, i te ana.	You are secluded, O *neru*, in the cave.
Tautau ipu kiea o nga neru.	Hanging is the gourd with red ocher of the *neru*.
Tuai era ka huru koe, neru e.	You have been secluded for a long time, O *neru*.
A te manava he mate,	I am in love,
Ka huru koe, neru e,	You are secluded, O *neru*,
Ka huru kataia ritorito.	Being secluded you have become white.

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All traditions of the seclusion of children rest on an authentic custom, the memory of which has not been entirely lost. Both De Langle (130, vol. 1, p. 81) and members of Gonzalez' expedition (90, p. 40) mention having seen huts where children were apparently secluded, guarded by adults.

FEAST HOUSE

A large house (*hare nui*) was built before a feast (*koro*) where young people gathered to play and sing. They lived in more or less promiscuity, and tradition says that they had many opportunities to make love and to have sexual intercourse. Foundations were laid for many marriages during the feast, but as evidenced by numerous tales, the feast houses were not for the young people only but for all invited guests. Routledge was told that the young people who shared in the dances had to be "white" (*ritorito*) which in Easter Island is almost synonymous with "fine." Routledge (194, p. 235) writes: "In connection with some or all of the *kaunga* (dancing grounds) there was a house where the party remained indoors for a long time previous to the dances, in order 'to get their complexions,' a touch which shows that a white skin was admired." In traditional records of *koro* some confusion may have arisen between the seclusion before the feast and the actual *koro*.

INITIATION RITES

When the children between the ages of 13 and 15 years were submitted to seclusion, rites were celebrated which had perhaps the character of a consecration. Little is known about these ceremonies, and their significance is obscure. The boys and girls who went through the ceremonies were termed *poki take* and *poki manu* (bird children). Routledge (194, p. 266) was told that the *take* ceremonies were dropped about 30 years before the arrival of the missionaries and that no living person had attended such a ceremony. The oldest man in the village when Routledge was there stated that the *take* ceremony was intended for adults and that the father performed the rites when the son was born. My information was obtained from Viriamo through Tepano. She said that boys and girls were sent to Motu-nui when they were 13 years of age. They sojourned on the island for three months, living in separate caves. Food was taken to them in canoes, and ornaments (*tahonga*, wooden balls) and special breechcloths of tapa called *hami mama* were sent them by their parents. The children were given red and white ocher (*kiea* and *marikuru*) for the painting of their bodies. White bands were painted around the arms and feet, concentric white circles on the back at the level of the waist, and two white rings on the buttocks.

The ceremony following seclusion was called *te manu mo ta poki* (the bird for the child). I could discover no better explanation of this feast and its benefit than that given by Routledge, which is vague and probably incor-

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contained a very sweet juice which the inhabitants presented to us very frequently, and particularly whenever we asked for something to drink." Only fifty years ago the natives quenched their thirst during their journeys with sugar cane. Even more recently uncultivated sugar cane has been found on several parts of the island. The juice was used as an ointment or as an adhesive upon which pigments were stuck in face painting, and the leaves served as hut coverings. Sugar cane was consumed in great quantities during the feasts. The name for a fragment of sugar cane planted in the soil is *pupura*.

Bananas

All early travelers (186, p. 13; 90, p. 101; 53, vol. 1, p. 288) mention bananas, *maika* (*Musa sapientum*), as products offered by the islanders for trade. They were extensively cultivated, for some Spaniards under Gonzalez (90, p. 123) visited a plantation near Vinapu "which stretched about a quarter of a league in extent, and was about half that distance in breadth." Lisiansky (143, p. 86) noticed that "every house was planted round with bananas and sugar cane."

The trees in these plantations were disposed "in the order called quincunx" (130, vol. 2, p. 259) and "planted in straight lines by the cord" (130, vol. 1, p. 76). According to G. Forster (83, vol. 1, p. 571), who went through some plantations near the present Hanga-roa, "the bananas were all growing in holes one foot deep, which were supposed to be contrived for collecting rain, and preserving it for a longer time about the plant." A century later, Thomson (215, p. 456) states that "bananas are grown in holes a foot or more deep and with sloping sides, designed to catch and hold the rain water as long as possible about the roots of the plant." Whenever it was possible natural cavities were utilized, in which decayed branches and leaves made a thick layer of fertile humus. The richest banana plantations of today are located on the west coast near the leper house and the ancient village of Ana-o-hoka, between ahu Akapu and Ahu-te-peu. There, in some places the lava crust which covered enormous subterranean cavities has sunk, forming holes about 10 to 15 feet deep. Trees planted there in former days thrived on a rich, damp soil, protected from the sea winds.

At present the natives count ten varieties of bananas, some of which have recently come from Tahiti: *maika-pukapuka, maika-korotea, maika-hihi, maika-pia, maika-naho-a, maika-pahu* (today extinct), *maika-puru-ino, maika-rio, maika-perora, maika-hiva* (a foreign variety), and *maika-tamoa* (introduced from Samoa). The fruit is still an important staple food of the Easter Islanders. In the past it must have been even more important. The shoots of banana used for planting were called *huri*.

Dried banana leaves (*kaka*) were once used as house coverings and the

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248 are generally not very extensive and their number and size seem to corroborate Cook's statement (53, vol. 1, p. 291) that the natives had difficulty in getting raw material for their clothes. La Pérouse (130, vol. 1, p. 73) was impressed by the scarcity of the *mahute*: "These trees are very rare, having been destroyed by the droughts. Such as have survived are only three feet high, and these they have been obliged to encompass with walls to secure them from the winds: it is remarkable that the height of these trees never exceeded that of the walls by which they are sheltered."

G. Forster (83, vol. 1, p. 568) describes a mulberry tree plantation: "Being arrived at the shrubbery which we had in view, we found it was nothing but a small plantation of paper mulberry, of which here, as well as at Teheitee, they make their cloth. Its stems were from two to four feet high, and planted in rows, among very large rocks, where the rain had washed a little soil together."

The expedition sent by Cook (53, vol. 1, p. 285) to explore the south coast "saw in several places the Otaheitian cloth plant; but it was poor and weak, and not above two and a half feet high at most."

Today the *mahute* is found only in the interior of the crater of Rano-kao, where, at about the time of La Pérouse (130, vol. 1, p. 81), "the marsh was surrounded by finest plantations of bananas and mulberry trees." They still grow well on the northern slope among big stones.

Turmeric

249 Turmeric, *pua* (*Curcuma longa*), grows sparsely in the bottom of the crater of Rano-kao. The Spaniards who went round the island in 1770 saw in the plantations "a root which they chew and daub their body and limbs all over with; it is good for yielding a fine yellow dye" (90, p. 123). The natives esteemed both the dye and the perfume of the plant, for the native name means fragrance.

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Arrowroot

244 Arrowroot, *pia* (*Tacca pinnatifida*), was described to me by the islanders. According to them, it resembled *pua*, with the sole exception that the *pia* root was white. The rhizomes of *pua* and *pia* are quite unlike. In ancient times it was eaten after it had been baked either upon or in the oven. Arrowroot yielded a dye which was made from the starch by the same method as that used for the *pua*. Knoche (123, p. 120) and Brown (27, p. 39) both identify the plant as the wild arrowroot.

[262] [386]

The word *pia* appears in an old chant collected by Thomson (215, p. 520), in which are described genealogically the origins of plants and other elements of nature. If Thomson's text were entirely reliable, it would prove beyond any doubt that arrowroot was known to Easter Islanders before contact with

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together with fine cords of native fiber (probably *hau*). One surface is stained with turmeric, the other is white. 291

There are still two or three women who are able to make large sheets of tapa in the style of the ancient *kahu*. The specimens I purchased from them are thick and soft. As the paper mulberry is scarce, these clothes are generally very expensive. [435]

Some women covered the upper part of their bodies with mats, but apparently cloaks of this material were not used by men (53, vol. 1, p. 291; 171, p. 171; 81, p. 56).

PERSONAL ADORNMENT AND DECORATION

Hairdresses

The men usually wore their hair moderately short, but some had long hair tied over the crown in a big topknot (*pukao*). This form of hairdress is mentioned by Roggeveen (186, p. 15) but inaccurately described as a tress coiled on the top of the head. An Easter Islander with a topknot is shown in figure 33, *a*. The first native whom Loti (146, p. 258) saw had his hair tied over the head with a "scabious" stem. The women usually wore their hair long and hanging down the back, but like the men they often wore it in a topknot or chignon. Eyraud (81, vol. 38, p. 57) says that the "hair standing vertically in a bundle" is more widespread among women than among men. A ribbon-like strip of tapa (*hu*) tied the hair. 302

Hair was cut with an obsidian knife. The bird men shaved their heads entirely (*varu te puoko*) and mourning women perhaps did the same.

There is no tradition concerning bleaching of the hair, but a member of the Gonzalez Expedition (90, p. 96) writes: "The hair chestnut coloured and limp, some have it black, and others tending to red or a cinnamon tint." Beechey (15, vol. 1, p. 52) noticed a man whose hair over the forehead was of a reddish ash-gray color. Loti (146, p. 258) saw a young man with red hair. As this color sometimes occurs naturally among the Polynesians it is impossible to decide whether or not hair was formerly bleached. Lacking traditional evidence, we may suppose that artificial bleaching was unknown. Now many women of the island smear their hair with sheep fat; fish oil is said to have been used formerly for this purpose.

In pre-European times most of the men wore beards, which early travelers describe as short—half an inch according to Forster (83, vol. 1, p. 558). Wooden images with goatees are evidence that this shape of beard was once fashionable.

Headdresses

Eyraud (81, vol. 38, p. 68) tells of the fondness of the Easter Island 301

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The wooden crescents or *rei-miro* are without any parallel in Polynesia. Large breast ornaments of quite different material and shape were worn in Tahiti and in the Marquesas (142, pl. 78). Perhaps the *rei-miro* are genetically related to the pearl-shell breast pendants widely spread in Polynesia. The superficial resemblance to the big, crescentic shells of the Solomon Islanders does not imply a connection between Easter Island and Melanesia.

The wooden balls (*tahonga*) are paraphernalia peculiar to Easter Island. The value given to wood on this barren island has favored the invention and development of a great many wooden ornaments unknown in other regions of Polynesia.

Body Painting

Until very recent times men and women smeared their faces and bodies with red, yellow, white, and dark dyes. The red dye (*kiea*) is a red-brown, weathered and mineralized tuff which is found in several places on the island, especially on the western slope of Poike Peninsula. *Kiea* was pulverized in a small stone mortar. Whole specimens or fragments of these mortars have been picked up in ancient settlements, with traces of red ochre in the hollow.

The bowl is made of an oval, waterworn stone which has been slightly abraded, but the general form is more or less conical. The cavity is shallow in proportion to the volume of the bowl. In the large bowls the hollow has been carefully ground while the outside is either slightly ground, pecked, or rough. The rim has also been carefully ground and made even. To judge from the fragments, some of these mortars were of beautiful workmanship; the interior is not only smooth and regular, but the bowls are almost perfect hemispheres. In the Bishop Museum collection, besides one whole stone bowl, there are fragments of nine others, of which one is almost entire (B3501, 5960). The largest fragment in the collection is 165 mm. long and the smallest 88 mm.

Another earth, probably unoxidized tuff, gives a chalk-white color (*mari-kuru*). To extract this earth the natives dug holes or pits. One of these mines was seen by the Spaniards under Gonzalez (90, p. 122) near Vinapu where there was a cave "with furrows in it of various tints, from which the natives gave us to understand by signs they obtained the pigments with which they paint themselves." Geiseler (87, p. 15) mentions a deep hole on the west slope of Rano-kao, out of which the natives dug a yellow pigment. Charred ti leaves mixed with sugar-cane juice produced a beautiful black dye (*ngarahu*). Yellow or orange dye was obtained from turmeric.

Though *puo* is the Easter Island name for *Curcuma longa*, the general Polynesian term *renga* has been preserved in the name of the two birds Manu-keukeu-renga who taught the natives how to prepare dye from turmeric root. *Renga* means also "something nice." According to the legend of the origin of the *renga* it was prepared in a special long house and the smell of the turmeric is still celebrated in legends (p. 369). Turmeric was uprooted (*keri*) with a pointed stick, then carefully washed (*tata maitaki*) and grated (*oro*) on a rasp (*tama*) made of fine *toro-miro* or *hau* sticks. The natives compared this rasp to a grill or a mat. The grated turmeric fell into a stone basin (*taheta*),

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and was then put into a piece of tapa and wrung (*hakahihi* or *tatau*). The liquid and starch (*pia*) were strained (*tohe*) into a calabash (*ki roto ki te ipu*), where the starch settled to the bottom. The water was decanted or left to evaporate. All my informants agreed that the latter process consisted in leaving the starch in the air to dry (*he tauaki mo hakapakapaka*). Probably the *renga* was cooked in special containers as on Mangareva and Samoa. The yellow powder which was obtained after this long preparation was mixed with sugar-cane juice and rubbed on the body. The sugar-cane juice (*pua oura*) used as an adhesive came from dry stalks peeled with an obsidian knife and pounded between two stones (*tingitingi*). This sticky substance was mixed with both turmeric and *ngaraku* (charred ti leaves). 386

G. Forster (83, vol. 1, p. 564) writes on the application of dye to the body: "The women were seldom satisfied with their natural brown colour, but painted the whole face with a reddish brown ruddle, over which they laid on the bright orange of the turmeric root; or ornamented themselves with elegant streaks of white shell-lime." Beechey (15, vol. 1, p. 48) describes the painting of the natives as follows: "Some [men] had their faces painted black, some red, others black and white, or red and white, in the ludicrous manner practised by our clown, and two demon-like monsters were painted entirely black." According to Eyraud (81, vol. 38, p. 56) the women used only red colors, whereas the men smeared themselves with any kind of dye. Some idea of the face painting of the natives can be gained from a tapa image in the Peabody Museum (fig. 30). 302 532 302

The head of the image is banded from the top of the skull to the mouth, by eight broad strips of black, white, and orange. The mouth region is stained in orange (turmeric). The black bands could represent tattooing but they are darker than the actual tattooed surfaces and combine with the white and orange stripes that undoubtedly represent painting. This image may not be the exact model of a painted and tattooed man, for there is no indication of hair; the painted stripes could have been arranged in this fashion only if the individual had been carefully shaven.

For dyeing cloth the dry starchy turmeric was diluted with water and applied to the cloth with a brush made of feathers (*huruhuru moa*). A very simple method of dyeing consisted in chewing the turmeric and spitting the dyed saliva on the cloth. The sheets stained in this manner were called *pua roiroi*. The cloth made now for trade is decorated with fanciful designs drawn with a piece of turmeric moistened in water. 386 287

Tattooing

Implements

The art of tattooing (*ta*) was abandoned shortly after the arrival of the missionaries. It was practiced by experts (*maori* or *takona*) whose work was supervised by the king. Their implements were a tattooing comb (fig. 32, *a*), a wooden mallet, and a calabash or box containing dark pigment. 304 413

Easter Island tattooing combs (*uhi*) are preserved in the Museum für Völkerkunde, Berlin (VA 4921) and in the Museum für Völkerkunde, Vienna (22830-22834). The 413

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413 combs are made of bird bones with the convex surface at the front. The length varies between 75 mm. and 90 mm. and the maximum width between 7 and 8 mm. The comb tapers toward the rounded butt or is slightly constricted near the top to facilitate lashing to the handle (fig. 32, *a*).

[304] To puncture the skin, the operator struck on the tattooing comb with a wooden mallet (*miro-pua-uhi*). A mallet in the Museum für Völkerkunde, Berlin (VI.4921b), is a plain stick of *hau* 420 mm. long.

386 The pigment (*ngarahu* or *kere*) was prepared from charred ti leaves mixed with *poporo* (*Solanum nigrum*) juice. It was kept in a little wooden box or wrapped in a piece of tapa (87, p. 51).

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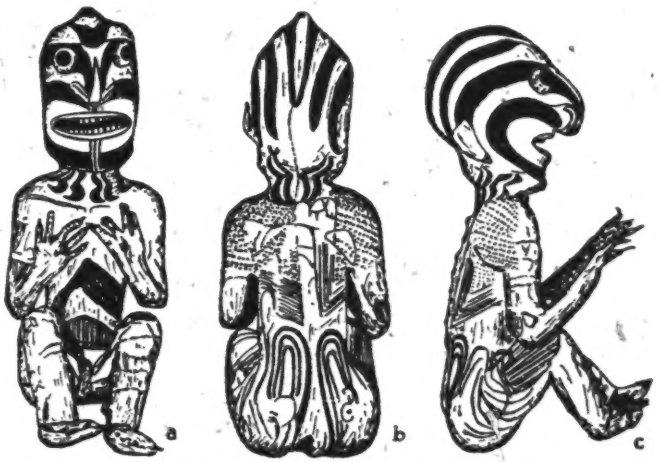

FIGURE 30.—Image made of bulrushes tied together with fiber bands (paper mulberry bast ?) and covered completely with tapa painted to represent body painting and tattooing (Peabody Mus., Cambridge, 53543): *a*, front; *b*, back; *c*, side; white, black, and orange colors; eyes made of circles covered with tapa and sewn onto head covering; ears of folded tapa sewn to temples, teeth of tapa sewn to gums; fingers and toes made of wood splinters; sewing of tapa with *hau* strings hardly visible; total height 39 cm.

DESIGNS

Sources of Information

304 There are only two tattooed persons still living on Easter Island: old Viriamo, Tepano's mother and Ana Eva Hei, the wife of Atamu Te Kena, one of the last "kings" of Easter Island. Viriamo has tights entirely of blue. Ana Eva Hei has two parallel stripes crossing her forehead from one ear to the other and the inner edge of the ear tattooed (134, p. 256). The design on her lower jaw is composed of a triangular figure which meets an oval design, together forming an open angle. Her hands are covered with

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304 a motif was observed and described in 1770 by the Spaniards (90, p. 98): "On the vacant part of the abdomen they depict two fearsome monstrosities (*rostros horrorosos*) which they call *pare*, and I believe they look on them with veneration, but they do not like one to touch them with the hand." As Routledge gives the name *pare-pu* to the two faces tattooed on the abdomen, there is no doubt that human figures, whether or not derived from the *so*, formed a traditional pattern for that part of the body. The word *pare* was given to me as designating a motif tattooed around the waist. On the abdominal region of the tapa image at Belfast (fig. 34, *a*) and one at the Peabody Museum (fig. 31) are representations of two obsidian spearheads, turned downward, which repeat the *matao* tattooed on the breast. A standard motif had two large striped bands running obliquely across the abdomen, meeting at an open angle at the navel region (figs. 30, 34, *a*; 36, *a*). The band was surmounted on either side by two pairs of hooks or loops, back to back.

In contrast with the elaborate tattooing of his head, one native examined by Stolpe had only a small design on the front part of the body, above the navel, representing a conventionalized human figure treated in the style of the tablets (fig. 35, *b*).

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FIGURE 33.—Tattooing motifs: *a*, man with topknot holding a float (*pora*) made of reeds (after Du Petit-Thouars, 65, pl. 44); *b*, young man (from Loti, 145, p. 68).

Back Designs

304 In the examples known to us, back tattooing presents variations. On Thomson's sketch (fig. 36, *b*), the essential decoration of the back is a continuation of the two bands tattooed on the abdomen. The tattooed surface widens to cover the sides from the upper part of the thigh to the hips, then narrows into rounded ends curved upward and ending under the shoulder blades. The region between the shoulder blades is occupied by the outline of a dance paddle with its conventionalized eyes and nose. Very closely

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individual who assisted at the feast. At night the people at Orongo retired into the houses of their respective lineages. During the feast, if a group wanted to remain for a while in the house of the god, they had to put a circlet on the head of the statue Hoa-haka-nana-ia (p. 298) which stood outside, and the people who had been there earlier left. (This rite as it is recorded here is meaningless.)

As September approached, the *hopu* on the islet paid increasing attention to the birds and spent all day reciting prayers or incantations. When they had reason to think that the birds had begun to lay eggs, they rushed out from the caves to look for them.

The *hopu* whose master was not designated by Makemake would step on an egg without seeing it, whereas the *hopu* of the candidate selected by the gods would see it immediately. As soon as he discovered the egg, he jumped on a stony prominence called Rangi-te-manu and from there he shouted, "So and so, puoko te varu (shave your head)." This announcement was heard by a man who kept watch in a cave below Orongo, called Haka-rongo-manu (Listening-for-the-birds).

Before returning to Orongo the unsuccessful *hopu* waited for the winner lest the crossing of the channel be unsafe. The winning *hopu* put his egg in a little basket which he dipped into the sea, and then tied to his forehead. The man with the sacred egg was always the last to leave the island. Being blessed by the gods and having with him an object overflowing with mana, he had little to fear from sharks, and his supernatural power gave protection to his fellow contestants. The magical properties of the egg, together with the protection of the gods, made the winning *hopu's* swimming not only safe but extremely fast.

At Orongo the *hopu* handed the egg to his employer who had in the meantime shaved his hair, his brows, and his eyelashes. A priest (Routledge says a *rongorongo*, which is very unlikely) tied a strand of red tape and a piece of sandalwood (*ngaungau*) around the bird-man's arm which was tapu from having received the egg. The priest recited a special incantation during the ceremony.

The relatives of the bird-man sang and danced (*hokohoko*), celebrating their victory. The bird-man held the egg on the palm of his hand wherein lay a piece of tapa (*haka epa*). He walked down the slopes of Rano-kao toward Mataveri, dancing and chanting. Tepano still remembered the tune of this chant, but unfortunately he did not know the words. It sounded like tremulous weeping, and my informant said that the bird-man cried and "behaved like a god." He gave me the description as it had been given by the old men. "The men had dancing paddles (*rapa*) in their hands and they jumped with them. They wore on their heads wigs of women's hair, tapa headdresses or wreaths of *toro-miro* leaves. Tufts of women's hair hung be-

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hind. Everybody else carried *ao* (dance paddles) and they shook their bodies." 796

Early information gathered at Tahiti by Admiral de Lapelin (129, p. 110) 792 describes the bird-man as he came down from Orongo after the finding of the egg:

> The man who was lucky enough to find the first egg or the first small bird hurried 796 to show it to all the other competitors. They shaved his head, his face was painted in red and black; all those who had found eggs after he did constituted his retinue. These 792 warriors distributed eggs to those they wanted to keep near the king who was elected for a year, without any lack of regard for the king who reigned by right of primogeniture. 302 643
>
> Each with an egg on his hand and the new majesty with a bird hanging on his shoulders walked about in the surrounding places singing and dancing. The new king designated two or three persons who must be sacrificed for the prosperity of his reign. It was the choice of the victims which caused a war among the tribes every year.

The new bird-man went to Rano-raraku where he remained in seclusion 792 in a house whose foundations may be seen at the foot of the volcano, close to the giant statues. Other houses on the slope of Rano-raraku and near ahu Tonga-riki were designated to Routledge as having been used by bird-men. More likely, although no proof may be produced for or against it, seems the tradition that there were houses for *tangata-manu* in most of the larger settlements which had important image ahus. Routledge (192, p. 351) considers this multiplicity of *tangata-manu* houses to be a modern development. She was also told that the bird-men of the western tribes took up residence at Anakena.

The *manu-tara* egg was emptied after three days, filled with tapa, and 792 hung up inside the bird-man's house. It was credited with great magical 778 virtues and the natives believed that it made the food supply more abundant. The deep-sea fishing season opened with the coming of the first *manu-tara*. Routledge (194, p. 262) says that " . . . till their arrival all fish living in twenty or thirty fathoms were considered poisonous."

The seclusion of the bird-man lasted one year, during which he was under 792 strict tapu, especially during the first five months. Routledge (194, p. 248) 784 says that he could not leave the house, "sleeping all the day, only coming out to sit in the shade." He was not allowed to bathe himself or to eat food other than that which was prepared for him in a special oven. His wife might go to Rano-raraku, but she could not "enter his house and he hers, on pain of death." The *tangata-manu* was attended by an *ivi-atua*, who, according to Routledge, was not an ordinary priest, but a poor relative of the hero. This attendant or priest remained in the same hut which was divided in half by a partition. He prepared the food for the bird-man and himself, cooking his own in a separate oven. Clark (52, p. 145) heard that the bird-man did not wash or cut his hair or nails during his year of seclusion.

Thomson (215, p. 482), Routledge (194, p. 264), and I were all told that 792 gifts of food were brought to the *tangata-manu*. He was entitled to the first 688

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535 arms while slowly stamping their feet as if sometimes hesitating to touch the ground. As far as I remember the tramping was broken by half turns and forward and backward steps, but my general impresson was of constant tramping which was often out of time with the movements of the arms. The leaders of the file danced with quick steps, sometimes approaching each other, then retreating. Occasionally they touched their weapons as if to start a fight. They broke the silence with meaningless utterances in Spanish, French, German, and English.

The measure was marked on two drums, each beaten with one stick. One drum was made from a tin box, the other from wood covered with a skin. The rhythm produced was not unlike that which I heard later in Tahiti.

The first troupe of dancers was followed by another which performed the same dance. A big fellow, strangely dressed, accompanied the movements of the others with contortions of his neck, knees, and face.

The comic interlude from this long, dull dance was furnished by a group of young boys dressed like regular Chilean sailors. Bent double, they executed funny steps, made faces, and behaved in a generally grotesque manner while they kept time to the sound of the drum.

The stamping and shouting of orders in foreign languages would have lasted for hours had not many of the young men yielded to the pleasure of dancing modern Chilean dances—the *cueca* and the *vals*.

The modern natives usually dance Chilean or European dances, but sometimes, especially to please foreigners, they dance the *hura* which is an adaptation of the modern Tahitian dance, learned from a Tahitian native who had recently been on the island. Generally the movements are awkward and without artistic justification.

Dress for Dances

292 Dress for festive days was similar to that for ordinary days but was probably cleaner and of better quality. The *nua* or tapa cloths, worn on the
● 302 men's shoulders and around the women's waists, were stained with yellow turmeric and were particularly large. All kinds of headdresses were worn. On festive occasions both men and women paid especial attention to beautifying their faces and bodies with paintings. Tepano states that men had various
[83] symbols, among them a vulva, painted on their breasts. However, this was a typical tattooing for men and probably Tepano confused tattooing with painting.

Eyraud (81, vol. 38, p. 67), the first European to assist at a feast on Easter Island, gives the following description of the participants:

> Naturally festivals are an opportunity for an ostentatious display of luxury. Everybody goes to them wearing the most precious things he has. There appear the most eccentric dresses. The Kanakas are no longer satisfied with the dresses I described above. They put on anything they can get hold of. They paint themselves more carefully, they resort to the help of hands expert in the art of fixing colours and of tracing on the face capricious lines which they consider very effective.

Tales

538 The only aspect of the old culture that has been preserved by the modern population of Easter Island is the folklore. Some myths and legends were

5: Roggeveen T-5 (1721-1722)1908
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our oysters. When these Indians go about any job which might set their ear-plugs waggling, and bid fair to do them any hurt, they take them out and hitch the rim of the lobe up over the top of the ear, which gives them a quaint and laughable appearance[1]. These people have well proportioned limbs, with large and strong muscles; they are big in stature, and their natural hue is not black, but pale yellow or sallowish, as we saw in the case of many of the lads, either because they had not painted[2] their bodies with dark blue, or because they were of superior rank and had consequently no need to labour in the field. These people have also snow-white teeth, with which they are exceptionally well provided, even the old and hoary, as was evidenced by the cracking of a large and hard nut, whose shell was thicker and more resisting than our peach stones. The hair of their heads, and the beards of most of them, were short, although others wore it long, and hanging down the back, or plaited and coiled on the top of the head in a tress, like the Chinese at *Batavia*, which is there termed *condé*. What the form of worship of these people comprises we were not able to gather any full knowledge of, owing to the shortness of our stay among them; we noticed only that they kindle fire in front of certain remarkably tall stone figures they set up; and, thereafter squatting on their heels with heads bowed down, they bring the palms of their hands together and alternately raise and lower them. At first, these stone figures caused us to be filled with wonder, for we could not understand how it was possible that people who are destitute of heavy or thick timber, and also of stout cordage, out of which to construct gear, had been able to erect them; nevertheless some of these statues were

[1] This habit is mentioned by Cook, and by Forster: see the last preceding footnote.

[2] Meaning tattooed, doubtless.

5: Roggeveen T-5 (1721-1722)1908
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[131] "Whereupon, all these points being attentively noted and maturely weighed, it is unanimously resolved that, indisputably, the above-mentioned *Easter Island* does not in the least conform to the description of a *range of high land*, being of only moderate elevation; that, also, it is [135] absolutely impossible that the finer metals should occur here, as we learned by experience from ocular inspection, that the Inhabitants are without any such, and employ as coverings and ornaments only certain produce of vegetable origin; and that they understand sewing these handsomely [291] and neatly together three or four ply in thickness for the sake of warmth and strength. Furthermore that they plait [301] together as ornaments some feathers of the domestic fowl (of which last very few were seen, however) so as to form a circlet worn on the head, and the painting of their faces, [302] and other parts of the body as well, with regular and well proportioned designs after such a manner that one side of the body is in conformity with the other, also some flat shells worn as neck ornaments, and the slit in the ear-lobes plugged with some kind of root (shaped like our parsnips) for adorning the ears. Further, that we have not seen the *small*, *low*, and *sandy* Island which must be the outlier and true sign of that land we are in search of; therefore it is by unanimous assent agreed upon and declared that we continue the course West along the parallel of 27 degrees of South latitude until we shall have sailed another hundred miles, and on arrival there, we are to be guided by circumstances and to take such action as may then be deemed proper.

"So resolved in the Ship and on the day above stated. (Signed) JACOB ROGGEVEEN, JAN KOSTER, CORNELIS BOUMAN, ROELOF ROSENDAAL."

This resolution being carried and signed, Captain JAN KOSTER suggested, by way of discussion, that it should be

6: Anonymous T-5 (1770)1908
OY2 Easter Islanders OY2

and not bad looking, accompanied by an old man who only allowed them to expose their heads to look at us. They are all, as a rule, of agreeable aspect and shade of colour, which they modify by means of a very fine pigment of vermilion or red lead, with which they daub their features, although they do not all make use of it. The principal men, or those in authority, paint the whole of their bodies with some herb, or liquor, having a bright red hue, drawing great numbers of lines, pyramids, cocks, and most hideous masks [*rostros feisimos*], but all disposed in such order and symmetry that it would require the most dexterous pencil to imitate them. In particular they figure on the back a maze of convolutions with so much skill that it excited our wonder, not a dot nor a line from right side to left side wanting in regularity. On the vacant parts of the abdomen they depict two fearsome monstrosities [*rostros horrorosos*] which they call *pare*, and I believe they look on them with veneration, but they do not like one to touch them with the hand.

The young people do not paint themselves in this fashion, only a few of them have a collar of the same colour traced round the neck, and depending from it the figure of a small animal resembling a toad, or frog, which they call *cogé*.

The principal men, as well as the women, are extremely addicted to beg, and take with gladness whatever comes to their hands, without making any return; they show no resentment if deprived of their spoils: they are quite content with old rags, ribbons, coloured paper, playing-cards, and other bagatelles. Everything of a bright red colour pleases them greatly, but they despise black; they are so fond of taking other people's property that what one man obtains another will take from him, and he yields it without feeling aggrieved: the most he will do is to resist a little, then he loosens his hold of it and they remain friends.

8: Behrens T-5 (1721-1722) 1908
OY2 Easter Islanders OY2

000 really seen land. Moreover the wind began to falter [*sagirte*] and shifted round towards the W., which, on coasts where the trade-wind prevails, is always a sign that one is not far from land. Still, to the great surprise of our Admiral, we saw no David's Land, so far; and it is my belief that either we overran it, or that there is no such land there. This at any rate is certain, that all the coast lines of the South Lands stretch for the most part East and West, or East, N. and West-South (*sic*); which may be a principal reason why this South Land has remained undiscovered by many [navigators] hitherto. One approaches the land on a W.N.W. course, and with a N.W. one leaves it behind altogether, which I ascertained by comparing the [positions of] all the Southern Lands already discovered and constructing a chart whereon it is clearly shown that navigators have passed in the near neighbourhood of land or, with a N.W. course have sailed right away from it.

103 We continued on another 12° to the westward of the longitude above mentioned, and had land birds and sea-fowl about us every day, who kept company with us until we at last sighted an island, on the 6th of April, being our first Easter Day[1], at which we were heartily pleased. And because it was on the day of the glorious resurrection of Our Lord that it appeared to us we at once named it Pasch Land, or 'Easter Land.' [It was] about eight miles in circumference[2]. Our African galley had got close in with the land and reported that the place appeared to be very fertile; moreover, that it must be inhabited, as smoke had been noticed rising in several places. Next day we stood in with our ships to look for

609 a harbour, whereupon one of the natives came off in a small skiff [*schiffgen*] to meet us some two miles off the land. We took him aboard our vessel and gave him a piece of linen cloth to wrap about his body, for he was quite naked; and we offered him beads and other trinkets, all of which he hung round his neck together with a dried fish. He was very cleverly and regularly painted with

[302 304] all sorts of figures: he was of a brown tint, and had long ears which hung down as far as his shoulders as if they had been stretched to that length by being weighted, after the fashion of the Mongolian Moors. He was fairly tall in stature, strong in limb, of good appearance, and lively in mien, as well as pleasing in

[1] They had sailed from Holland on Aug. 1st of the foregoing year, 1721.

[2] German statute miles must here be meant.

8: Behrens T-5 (1721-1722) 1908
OY2 Easter Islanders OY2

fowls, or other produce, would cast it all down before us and retire with all possible speed, and go their way without ceremony.

As for their complexion they are brownish, about the hue of a Spaniard, yet one finds some among them of a darker shade and others quite white, and no less also a few of a reddish tint as if somewhat severely tanned by the sun. Their ears were so long that they hung down as far as to the shoulders. Some wore white ornaments in the lobes as a special embellishment. They were painted on their bodies with wonderful birds and animals, although some were handsomer than others.

The women had their features streaked for the most part with a red pigment, which is of a much brighter shade than any we have anywhere else seen or found; but we do not know from what they make this beautiful colour. The women were all clothed with red and white wraps [*decken*]; and each had a small hat made of straw or rushes. They sat down before us and disrobed, laughed, and were very friendly. Others called from a distance from their houses and beckoned us with the hand to come to them; and there was, in the place where we were standing, a village of about twenty houses.

The people had, to judge by appearances, no weapons; although, as I remarked, they relied in case of need on their gods or idols which stand erected all along the sea shore in great numbers, before which they fall down and invoke them. These idols were all hewn out of stone, and in the form of a man, with long ears, adorned on the head with a crown, yet all made with skill: whereat we wondered not a little. A clear space was reserved round these objects of worship by laying stones to a distance of twenty or thirty paces. I took some of the people to be priests, because they paid more reverence to the gods than did the rest; and showed themselves much more devout in their ministrations. One could also distinguish these from the other people quite well, not only by their wearing great white plugs in their ear lobes, but in having the head wholly shaven and hairless. One of them was with us on board the ship as above related. They wore a head-dress of white and black feathers which were just like storks' feathers: so that we thought it likely that some of the storks in migrating from Europe at their accustomed season must rest here[1]. .....As the evening was drawing near we re-

[1] Here intervenes a long, speculative, and uninstructive dissertation on the migration of storks, quite irrelevant to the narrative.

9: Forster T-5 (1774) 1777
OY2 Easter Islanders OY2

1774. MARCH. ance confirmed us in this opinion, and proved them iſſued from the ſame ſtock. They were of a middle ſtature, but rather thin; their features reſembled thoſe of the Taheitians, but were leſs agreeable: one of them had a beard, which was cut to the length of about half an inch; the other was a youth of about ſeventeen. They had punctures of the ſame nature with thoſe uſed by the natives of the Society and Friendly Iſlands and of New Zeeland; but their whole body, which was perfectly naked, was marked with them. The greateſt ſingularity which we obſerved about them was the ſize of their ears, of which the lap or extremity was ſtretched out ſo as almoſt to reſt on the ſhoulder, and pierced by a very large hole, through which four or five fingers might be thruſt with eaſe. This circumſtance entirely agreed with the deſcription which the ſerjeant-major of Roggewein's ſhip gives of theſe people*. Their canoe was another curioſity, being patched up of many pieces, each of which was not more than four or five inches wide, and two or three feet long. Its length might be about ten or twelve feet, its head and ſtern were raiſed conſiderably, but its middle was very low. It had an outrigger or balancer made of three ſlender poles, and each of the men had a paddle, of which the blade was likewiſe compoſed of ſeveral pieces. This deſcription alſo exactly correſponds with the

* See Mr. Dalrymple's Hiſtorical Collection, vol. II. p. 90, 94, or Hiſtoire de l'Expedition de Trois Vaiſſeaux, tome I. p. 133, a la Haye 1739.

Dutch

9: Forster T-5 (1774) 1777
OY2 Easter Islanders OY2

X175 The general appearance of the natives seemed to argue a
1776 MASON great sterility of the country. They were inferior in stature to the natives of the Society and Friendly Isles, and to those of New Zeeland, there being not a single person amongst them, who might be reckoned tall. Their body was likewise lean, and their face thinner than that of any people we had hitherto seen in the South Sea. Their want of cloathing, and a great eagerness to obtain our goods without offering any thing in return, seemed altogether to be sufficient marks of poverty. They were all prodigiously [304] punctured on every part of the body, the face in particular; and their women, who were very small and slender limbed, had likewise punctures on the face, which resembled the patches sometimes worn by our ladies. The number of X175 women in the croud did not exceed ten or twelve; they were ●302 seldom satisfied with their natural clear brown colour, but 386 painted the whole face with a reddish brown ruddle, over which they laid on the bright orange of the turmeric-root; or ornamented themselves with elegant streaks of white shell-lime. The art of painting is therefore not confined to those ladies who have the happiness to imitate French X175 fashions. The women were all dressed in pieces of cloth, 291 which appeared scanty when compared to the Taheitian dresses. Both sexes had thin, but not savage features, X175 though the little shelter which their barren country offers 142 against the sun-beams, had contracted their brows sometimes, and drawn the muscles of the face up towards the eye.

9: Forster T-5 (1774) 1777
OY2 Easter Islanders OY2

of Taheitee. The monarchical government likewiſe ſtrengthens the affinity between the Eaſter Iſlanders and the tropical tribes, its prerogatives being only varied according to the different degrees of fertility of the iſlands, and the opulence or luxury of the people. Eaſter Iſland, or, as the natives call it, WAIHU, is ſo very barren, that the whole number of plants growing upon it does not exceed twenty ſpecies, of which far the greater part is cultivated*; though the ſpace which the plantations occupy is inconſiderable, compared with that which lies waſte. The ſoil is altogether ſtoney, and parched by the ſun, and water is ſo ſcarce, that the inhabitants drink it out of wells which have a ſtrong admixture of brine; nay, ſome of our people really ſaw them drink of the ſea-water when they were thirſty. Their habit of body muſt, in ſome meaſure, be influenced by theſe circumſtances; they are meagre, and their muſcles hard and rigid; they live very frugally, and, in general, go almoſt wholly naked, only covering the head, which is the moſt ſenſible of heat, with feathered caps, and puncturing or daubing the reſt with colours. Their ideas of decency are, of courſe, very different from thoſe of nations who are accuſtomed to clothing. They cut ſhort their hair and beards

* The Spaniards mention white calabaſhes, (*pompions,*) among the vegetable productions of this iſland; but we did not ſee any.—See Mr. Dalrymple's judicious letter to Dr. Hawkeſworth.

from

9: Forster T-5 (1774) 1777
OY2 Easter Islanders OY2

from motives of cleanlineſs, like the people of Tonga-Tabboo, but fortunately ſeemed to be leſs ſubject to leprous complaints. It is eaſy to conclude that the king of ſuch a people cannot have great and conſpicuous advantages over the commonalty, nor did our party obſerve any thing of that kind. The religion of the Eaſter Iſlanders is ſtill wholly unknown to us, becauſe abſtract ideas are not to be acquired in ſo ſhort a time as our ſtay. The ſtatues, which are erected in honour of their kings, have a great affinity to the wooden figures, called TEE, on the chief's maraïs or burying-places at Taheitee; but we could not poſſibly conſider them as idols, though Roggewein's people would paſs them for ſuch upon us. The fires which the Dutch interpret as ſacrifices, were only made uſe of by the natives to dreſs their meals; and though the Spaniards ſuſpected them to be a kind of ſuperſtition, they were, perhaps, equally miſtaken, becauſe the ſcarcity of fuel obliged the inhabitants to be careful of it, and to prevent their proviſions being uncovered after they had once been put under ground with heated ſtones.

We are unacquainted with the amuſements of the people of Eaſter Iſland, having never ſeen them engaged in any kind of diverſion, nor taken notice of a ſingle muſical inſtrument among them. They cannot, however, be entire ſtrangers to amuſements, ſince Marò-wahai, who ſlept on board,

10: Cooke D-5 (1886) 1899
OY2 Easter Islanders OY2

It will be seen from the above that, at the present time, among the children there is a preponderance of girls. The population is now reported at a standstill, the deaths and births about equaling each other in point of numbers. The average number of children to a family is given as three.

The age of puberty may be placed at 15 years in the male and 13 years in the female.

In color they are of a light brown, approaching here our lighter mulattos, the parts (face, neck, hands, etc.) exposed to the weather being always somewhat darker.

They have fine, jet-black hair, which may be wavy or straight (never "kinky"), and which is worn in variable styles, according to the taste of the owner, usually short among the men, and in plaits, down the back, among the women. They never decolorize it with lime nor trim it in any fanciful manner, as is the case in the Samoan Group and other South Sea islands. The beards of the men, which are never very heavy, correspond in these respects with the hair. There are several venerable looking gray-haired and gray-bearded old men among them. I saw no bald-headed ones, with a single exception. This was in the case of an old man who had been a cannibal, and, curiously enough, for generally throughout the islands they are very reticent on this subject, boasted of the number of human beings off whose flesh he had made a savory meal. When asked how he liked "long pig" he smacked his lips and expressed a regret that he could no longer enjoy the luxury. His expression and appearance were in keeping with his hideous appetite, for a more villainous-looking knave does not exist on the island.

The Rapa Nuiis may be considered a long-lived people. The oldest man and chief on the island, Mati by name, the patriarch of the Rapa Nuiis, does not know his actual age, but is certainly over 90 years old, and his wife, Maakua, of whom a photograph was taken, bears him close company in that as well as in other respects. The last king of the Rapa Nuiis, Maurata, also called Kaimokoe, was captured by the Peruvians, carried to the Chincha Islands, and died in 1864. His nearest descendant and successor, a nephew named Kaitae, is 70 years old. The last survivor of Peruvian captivity, Pakomeo, who was also photographed, must number at least the Biblical threescore and ten. These, with a few others not mentioned, may be considered a remarkable showing among so small a number of people, and proves not only that the original stock must have been a good one, but that their climate, surroundings, and mode of life were promotive of longevity.

In stature they are not a large race. There are a few, mainly among the older men, who are tall, erect, straight, spare in build, 6 feet or thereabouts in height, but the remainder, including the women, are smaller, and they may be classed as a small-boned, medium-sized people. They are not robust, apparently, neither are they very muscular; on the contrary, most of them present rather a slight, delicate, feeble appearance,

11: Lavachery A-5 (1934-1935) 1937
OY2 Easter Islanders OY2

stone, so easy to fashion is the stone of this island. This argument[1] can be used against those who put forward the alleged difficulty of carving igneous rock as a reason for attributing them to a race more skilled, more strong, and gifted with better implements than the Polynesians.

But to return to the first Polynesian colonists. Very probably the fauna and flora of Easter Island were extremely restricted. But following a custom common in all their migrations, they would have taken with them plants, seeds of the most useful vegetables, rats, and chickens. They colonized the island, and their first settlements were at Anakena on the north coast and at Akahanga on the south. They set about conserving rainwater, for Easter Island has no springs. At the same time they learned how to protect the crops against the continual winds. They were familiar with certain crafts which they hold in common with all Polynesians—the making of cloth from mulberry bark (tapa) and the working of wood and stone. The latter craft differs only from that found in the other Polynesian islands in respect of the size of the monuments. The abundance of easily carved stone was the sole predetermining cause of the Pascuans erecting on their island the largest statues found in the islands of Oceania.

The technical skill of the former inhabitants is seen also in the manufacture of implements and weapons of obsidian, and of fish-hooks of stone and bone. These last were made with human bone, for man was the only mammal available with bones large enough. The Pascuan writing on wood shows their skill and taste. There have been found a large number of rock paintings and engravings, the former magical, the latter merely trial pieces.

The Pascuan house, when it is above ground, shows many technical analogies with the Hawaiian house, which, like it, is roofed with tufts of grass set on a framework of bougha. Whenever possible, the Pascuans settled themselves in artificial caves or holes in the ground, which provided a less precarious shelter in war and against thieves. The fowl house was built on the same principles.

The Pascuans were tatooed, and on feast days they painted their bodies with appropriate emblems.

Ten family groups or clans divided up the island between them. The king belonged to the clan of Miru. His place of residence changed, and his role was indeterminate. Many taboos, notably in the matter of food, isolated him from Pascuan life. He did not engage in the wars which often broke out between the clans of the west and north and those of the east (Kotuu against Hotu Iti). He pre-

[1] Unfortunately, however, the mystery mongers are not as a rule open to reason. Mystery is their religion.—Translator.

15:Routledge E-5 (1914-1915) 1919
OY2 Easter Islanders OY2

"paré-pu," which the old mariners describe as "fearsome monstrosities"[1] (fig. 88). Various old persons said that they remembered seeing men with a pattern on the back similar to the rings and girdle of the images. It seems, however, doubtful whether the image design merely represented tattoo, in view of the fact that it was raised, not incised, and in any case this would only put the search for its prototype a stage further back. The fact, however, remains that those particular marks were still being perpetuated, and form a link connecting the present with the past. Beechey, in 1825, tells us the women were so tattooed as to look as if they wore breeches. In addition to this kind of decoration, the islanders adorned themselves with various colours: white and red were obtained from mineral products found in certain places; yellow from a plant known as "pua,"[2] and black from ashes of sugar-cane. They had a distinct feeling for art. Some of the paintings found in caves and houses are obviously recent, and it is a frequent answer to questions as to the why and wherefore of things, that they were to make some object "look nice."

It will be remembered that not only have the images long ears, but that all the early voyagers speak of them as general among the inhabitants. It was therefore somewhat surprising to find that no such thing was known as a man whose ears had been perforated, though with the women the custom went on till the introduction of Christianity, and two or three females with the lobe dilated in this manner still survived (fig. 90). At last one old leper recalled that the father of his foster-father had long ears, and on asking as a child for the reason, he had received the illuminating reply that "the old people had them like that." He also mentioned one or two others with similar ears, and this was subsequently confirmed by other authorities. It will be seen that the custom, as far as men were concerned, of dilating the lobe of the ear, must have been abandoned at the end of the eighteenth century, or just about the time of the visits of the Spanish, English, and French Expeditions. That this was cause and effect, and that they imitated the appearance of the foreign sailors, seems more than a guess; it will appear from other

[1] *Voyage of Gonzalez*, p. 90.
[2] One of the Scitamineæ—further determination awaits the blooming of plants brought back to Kew.

15:Routledge E-5 (1914-1915) 1919
OY2 Easter Islanders OY2

the first canoe landed. It is unique in having a sandy shore, and is surrounded by an amphitheatre of low hills. Behind it to the west rises the high central ground of the island, beyond it, on the other side, is the eastern plain; it thus approximately terminates the strip of land held by the Miru (fig. 97). There are now at Anakena the remains of six ahu, a few statues, and the foundations of various houses. Ngaara held official position for the whole island, but he was neither a leader in war, nor the fount of justice, nor even a priest; he can best be described as the custodian of certain customs and traditions. The act most nearly approaching a religious ceremony was conducted under his auspices, though not by him personally. In time of drought he sent up a younger son and other ariki-paka to a hill-top to pray for rain: they were painted on one side red, on the other black with a stripe down the centre. These prayers were addressed to Hiro, said to be the god of the sky, a supernatural being in whom we seem getting nearer the idea of a divinity, as distinct from a spirit of the dead, and of whom we would gladly have learnt more than could be discovered.

The ariki-paka had other duties besides praying for rain; they made "maru," or strings of white feathers tied on to sticks, which they placed among the yams to make them grow. They buried a certain small fish among the sugar-canes to bring up the plants, and when a koro was being held, and it was consequently particularly desirable that the fowls should thrive, an ariki-paka painted a design in red, known as the "rei-miro," below the door of the chicken-house (fig. 115).

Te Haha, the "social success," who was an ariki-paka in the entourage of Ngaara, gave graphic descriptions of life at Anakena when he was a boy. If, he said, people wanted chickens, they applied to the Ariki-mau, who sent him with maru, and his visits were always attended with satisfactory results.

Ngaara never consumed rats, and one day, coming across the boy watching rats being cooked, he was extremely angry, for it transpired that, if Te Haha had eaten them, his power for producing chickens would have diminished; presumably because he would have imbibed ratty nature, which was disastrous to eggs and young chickens. The Ariki, however, made himself useful to him on occasion. The younger Miru had long hair reaching to his heels, and one day, when he was asleep in a cave, some one cut it

15:Routledge E-5 (1914-1915) 1919
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it with open beak, from which a series of lines spreads out fan-wise, obviously representing the volume of sound; names in imitation of these sounds were given to children, such as "Pipuru," "Wero-wero," "Ka-ara-ara." It is worth noting that the coming of the tara inaugurates the deep-sea fishing season; till their arrival all fish living in twenty or thirty fathoms were considered poisonous. The birds on first alighting tarried only a short time; immediately on their departure the hopu rushed out to find the egg, or, according to another account, the rushing out of the hopu frightened away the birds. The gods intervened in the hunt, so that the man who was not destined to win went past the egg even when it lay right in his path. The first finder rushed up to the highest point of the islet, calling to his employer by his new name, "Shave your head, you have got the egg." The cry was taken up by the watchers in the cave on the mainland, and the fortunate victor, beside himself with joy, proceeded to shave his head and paint it red, while the losers showed their grief by cutting themselves with mataa.

The defeated hopu started at once to swim from the island to the shore, while the winner, who was obliged to fast while the egg was in his possession, put it in a little basket, and, going down to the landing-rock, dipped it into the sea. One meaning of the word hopu is "wash." He then tied the basket round his forehead and was able to swim quickly, as the gods were with him. At this stage sometimes accidents occurred, for if the sea was rough, an unlucky swimmer might be dashed on the rocks and killed. In one instance, it was said, only one man escaped with his life, owing, as he reported, to his having been warned by Maké-maké not to make the attempt. When the hopu arrived on the mainland, he handed over the egg to his employer, and a tangata-rongo-rongo tied round the arm which had taken it a fragment of red tapa and also a piece of the tree known as "ngau-ngau," reciting meanwhile the appropriate words. The finding was announced by a fire being lit on the landward side of the summit of Rano Kao on one of two sites, according to whether the Ao came from the west or east side of the island.

It will be remembered that on the rocks which terminate the settlement of Orongo the most numerous of the carvings is the figure of a man with the head of a bird; it is in a crouching

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BIRD-CHILD (*POKI-MANU*).

Ceremonial ornamentation, from a drawing made by natives.

[facing p. 267]

15:Routledge E-5 (1914-1915) 1919
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went, and "the mother took two chickens, one in each hand, and the mother and children stood upright and the "maori sang"; they did not go to Orongo because there was war. A drawing was made for us by Juan and the old men of the poki-manu in ceremonial attire (fig. 114); it was particularly interesting to find, when it was handed in, that circles of white pigment were made on the child's back, and also on each buttock, in a way which recalls the adornment of the Anakena image (fig. 65).

Wooden Carvings

The stone sculpture of Easter Island belongs to an era which is now forgotten; there are a number of wooden carvings which, whatever their original age, are connected with a recent past, and even in a limited sense with the present.

The most important of these works, the tablets, have already been dealt with, and mention has been made of the lizard figures, they have the head of that animal on a human body (fig. 117). The "ao," the large dancing-paddle, and the smaller one, the "rapa," are of much the same character, though used on different occasions (figs. 116 (*a*), 118). The "ua" is a club, on the handle of which are two heads back to back; these clubs were dignified with individual names. The "paoa" was a wooden sword. There were also bird ornaments carved in wood which were worn on the last day of the koro and by Ngaara. The "rei-miro" is a breast ornament of a crescent shape, with a face at one or both ends; it is found depicted on the Orongo rocks and frequently on the tablets. It was especially a woman's decoration, but a number of small ones were said to have been worn by Ngaara. The specimen in the British Museum is embellished with glyphs, of which no account was forthcoming (fig. 115).

Wooden objects which are peculiarly interesting are the small male and female figures some twenty to thirty inches in height; the natives term them "moai," adding the word "miro," or wood (fig. 119). In a certain number of these the ribs are very prominent, giving the effect of emaciation; they are called "moai kava-kava," or the statues with ribs. It has been suggested that this represents the condition in which the first inhabitants reached the island, but such an explanation is